MOVIEGRAMS OF THE WEEK

"Sherlock Holmes," With John Barrymore, at Stanley. "Masquerader" at Karlton

TT'S been more than a year now since John Barrymore left the stage for a long rest and the restoration of a shattered health. Some time this winter is to return in his long-coveted role of "Hamlet."
What the stage has lost, the screen has gained, but, unfortunately in very small doses. Last winter Barrymore played the local film houses in an unusual fantasy called "The Lotus Eater." Next week he will be seen on the Stanley screen in one of the season's finest treats. "Sherlock Holmes."

finest treats, "Sherlock Holmes." BARRYMORE'S catalogue of photoplay creations is not a long one,
but it is probably as thickly studded
with gems that of any man who has
acted before the camera. Gaining the
more practical side of film technique in
the old days when he was "Jack," this
great actor presented in rapid succession
most amusing film versions of "The
Dictator," "The Man From Mexico,"
"On the Quiet," "Are You a Mason?"
"An American Citizen" and "The Red

'An American Citizen' and "The Red Vidow.'
Then came the days of "Justice" and "Peter Ibbetson" on the stage, and with his transition from jolly binedy to tragedy and romance, we and with find Barrymore creating on the screen a sterling portrayal in "The Test of Honor" and, shortly afterward, in the unforgettable "Dr. Jekyll and Mr.

"The Lotus Enter" was an interlude, a short and joyous return to the old vagahondia, when "Jack" toured the country in "The Fortune Hunter," looking only for a good time and adrenture, and not a bit interested in the uplift of the American drama.

That he should decide to film the great detective of the British novelist is, in a way, most surprising, but it was distinctly not a case of any producer dictating the part. In fact, it was more or less John's own venture, for which he gained financial backing

for which he games intantial baseling from some one who agreed with him on the suitability of the role.

Accordingly, as is generally the case with things that lie close to the maker's heart, Barrymore left no stone un-turned in casting and producing Sher-lock Holmes. When he took a pleasure and health-regaining trip to England and the Continent last summer, he had the picture in mind, and with the aid of an expert cameraman secured some "shots" of foggy London streets and Old-World views, which fit in the picture all the better since he himself appears in them.

Albert l'arker was chosen to direct Barrymore is not one of those foolish people who believe that a recognized star can write, direct and act his picres—and the cast that was gathered probably as remarkable a collection as has ever appeared in one film.

For the role of Dr. Watson,
most famous of the "Yes-yes" so
and the "you-don't-say-so" phi philoso

phy, there was ob-tained that star of the stage, now an-pearing at the Garrick Theatre a Clave Kummer comedy, Roland ung. For the part of Prof. Moriar-, that arch-villain and spider-like Sherlock's. Barrymore for of Sherlock's, Barrymore and Parker found Gustave von Scyffertitz, stage director and actor and former character man at Lasky, ideal in makeup and appearance for the role.

Carol Dempster was baned for the occasion by D. W. Griffith to play Alfee Faulkner, Hedda Hopper was chosen to the Wadda Lagrabea and

the film "heavies." James Larabee, llinm II. Powell, who scored so will be "Spanish Love," has a small come to have the rapidly rising Reginald may, of "Leather Pushers" fame; has Lamsden Hare, an old legitimate has Lamsden Hare, an old legitimate vorite, and so have David Torrance, wither of the villations Ernest of Tol'able David." and Robert Scha-Percy Knight. Lastly, for an necessary "bit," in the gasoutly but necessary "bit," in the gas-nuse scenes, Louis Wolheim, just seen we as "The Hairy Ape," was em-

Those who believe Barrymore too should go and let themselves be ed at their error. This being sof a film we have already seen,

e is now filming another of his stage cosses. 'Omar, the Teutmaker' and wouldn't be a bad idea if he also ckled.' Bird of Varadise.' Mr. Post neltieves in his first film hat comes to all screen actors sooner er later—the playing of a dual role.

One of the two is a

member of Parliament Role Is and a wealthy and re-beautiful wife. The other is in a walk of life below, but strong in character and self-respect. The M. P. goes to pieces, sodden with drink and drugs, and the other man, whom he meets one night in the Lon-

directed "The Masquerader." SPEAKING of all-star casts—they seem to be the fashion next week

seem to be the fashion next week.
The Abline has a Gasnier production called "Rich Men's Wives," with such people as House Peters (just here in "The Storm"), Claire Windsor, little Richard Headrick, Guston Glass (of "Humoresque" fame), Rosemary Theby, Mildred June, Myrtle Steadman and Charles Clary. This is another of those films giving an insight into the daines. giring an insight into the doings 1 1922 society.

T'S interesting, by the way, to note how fast the movie world revolves, Show fast the movie world revolves. Shars of yesterday are fading fast and a big new school of today's favorites has assembled. For example, in the feature at Fay's- which also has a long and noted cast—it's a case of youth being served. Corinne Griffith, charm-



Photoplays to Be Seen On Local Screens Soon

October 2-"The Man Who Played God," with George Arliss, Al-dine. Phillips, Palace. "Hurricane's Gal," with Dorothy

ing young star of this picture, "Di-vorce Coupons," is of recent rise; Vin-cept Coleman, the leading man (who is also at the Walnut next week in see Faulkner. Hedda Hopper was straight drama), is a fast-rising fa-osen to play Madge Larrabee and sters Randolph, one of the very best the flar the manufacture. stage, and Diana Allen is a popular newcomer. II. E. Herbert and Mona Lisa are also in the cast.

> OTHER film debuts next week in-Clude "Gas, Oil and Water," a
> Charles Ray comedy, at the Arcadia;
> "In the Name of the Law," a melodrama, at the Victoria, and "Above All
> Law," a foreign made film at the Regent. "The Storm" will be seen at
> both Capitol and Great Northern theares, and "Monte Cristo" is held over for a fourth week at the Stanton.

London and Screen for "Dulcy" convinced at their error. This being one case of a film we have already seen, we'll venture that much of a hint.

The version used in this case is that of the stage play in which William Gillette appeared so many times. Incidentally, Mr. Gillette appeared in it on the erreen out at the old Essanay studio in Chiengo, about five years ago, and it proved then what splendid photoplay material it was—and is.

It's not often that a single picture merits so long an antiepatory comment, but here surely, with a stage star who has few peers, and a story that is world fan.ons, the screen has a combination that does it credit.

IF BARRYMORE is a stage player who has made excirsions into the films since they were in their weaning days, the star of the Karlton's feature twilch opens today) is one who has rhangs scorued the silvered sheet until this year.

Ile is Gir Bares Pest, and when he did seconnth he wisely let it be for a grow with which he has been associated for years—"The Masquerader." He is now tilming another of his stage successes, "Omer, the Tentmaker" and it wouldn't be a had idea if he also In the life of "Dulcy," now playing hurt the play. "Clarence" ran its course last season and when Tyler tried to dispose of its picture rights the best he could get was \$35,000.

Young Can't Escape Comedy "Once a comedian, always a comedian." is the plaint of Roland Young, one of the stars of "Pomeroy's Past, the new Clare Kummer play now at the Correlation of the stars of "Item to the control of the stars Garrick Theatre. Sometimes it seems a misfortune to make a decided success in any particular line of characters on the stage." says Mr. Young. "It places a stamp on you of being a good delineator of that type of person, and whom he meets one night in the London fog, takes his place on the floor of Parliament.

Another splendid cast has been gathered here, including Edward Kimball (Clara K.'s father) as the irrepronchable Brock; Ruth Sinclair, the wife; Herbert Standing, Fraide; Lawson Butt, Lakely, and Marcia Manon, Lady Astrupp. James Young, who once upon a time made a screen classic in "My Official Wife" and who always can be depended upon for artistic work, directed "The Masquerader,"

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